515 Both men, women took sweat baths, women usually sweat bathing at night, before the men, "every day" (PN), "once in awhile" (SM), "whenever they wanted to" (FP). After bathing women jumped in cold water, "the same as men" (FP). [841] Men, women did not bathe together, nor did woman enter sweat house during menstrual period. Boys had to be "over 14" (PN), "about 16" (SM), to be able to stand sweat bathing; girls "about 14." There was no ceremonial significance attached to boy's or girl's first sweat bath and from early childhood children allowed to romp around inside sudatory at will when it was not in use. Adults used sweat house almost daily; sweat bathing caused one to feel "light" and "good" (FP, SM). Men and women were wont to sing when taking sweat baths which lasted, for men at least, as long as 3 hours; men took such baths in evening, sometimes after breakfast as well. While they [276] sweated, men, women smoked sparingly or chewed [342] tobacco mixed with lime. Sometimes single men, widowers, or very old men used sweat house as sleeping quarters (SM); this denied by FP. Married men always slept with their wives, however [524 171] (above). Hand games never played in sweat house, although informants aware Owens Valley Paiute utilized their sweat houses for this; PN said [535] dances sometimes held in sudatory, but all other informants denied this; possibly PN's statement reflects Palagewan custom, as opposed to that of [276] Tübatulabal. Jimsonweed administered to small groups in sweat house (p. 5). Sudatories no [177] longer used by Tübatulabal and ruins of only one such known to me (pl. 6a); this was on Bloomfield ranch near small flat on W side of South Fork r., close to village site no. 4 (fig. 11). Entrance to this house faced E.

349 Ceremonial brush enclosure.- For dances, round 527 brush enclosure (ho·yat, also used for brush en- 535 closure at piñon grounds), with walls of willow and brush 5-6 ft. high and single entrance on NE side, built; this similar to piñon-camp enclosure (above). Visitors from different localities who were attending dance were assigned places to camp within wall of enclosure; fire built in center and dancing done around this fire (see fig. 15, p. 69). Such enclosures made by adolescent boys at order of dance manager, and appear to have been used more by Tübatulabal than Palagewan, latter using flat-topped shade with sides (above) for camping purposes during fiestas. Covered dance house did not occur.

MEANS OF TRANSPORT

481 All traveling accomplished on foot; burdens
482 of all varieties, from firewood to babies, packed
● 492 on back; dogs not used for transport. Streams
501 crossed by swimming; rafts known, but used only for fishing.

[p. 26(a)]

501
481 baskets not used for ferrying; breast stroke used chiefly in swimming (SM).
231 Horses mounted on right side; bridles made of
●492 native twine, saddles of tules.

WEAPONS

411 Bow chief weapon; spears may have been used in warfare; clubs not used, "because men didn't get that near to each other when they fought" (SM); spear thrower, shield, armor not used; aboriginal use of slings denied.

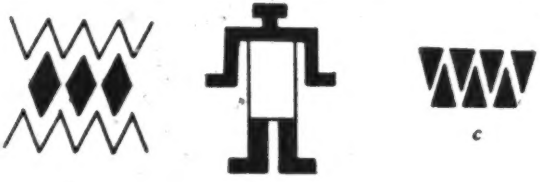
Bow.- Both for war and hunting large game, used sinew-backed bow (a·lit tupani·l), made from juniper (wa·dul), Juniperus californica Carr., var. utahensis Engelm., foothill floral area; bows also occasionally made from tamarack (išwa'adul). Such bows were "hard to make," and "took a long time to shape" with flint knives; furthermore one could not "get a good piece of wood for a bow every day" (SM, ES). Method of manufacture was to select suitable piece of wood, cut it, peel bark off immediately and shave bow into shape with knife, then warm bow in hot ashes or hold it over fire and flatten 2 ends over knee. Next, cord tied taut from one end to other, over back of bow, thus bowing length of wood in arc opposite to that in which it would bow when used. Tied thus, bow left to season for 6-8 days; was then untied and 2 1/2-in.-wide strip of water-wetted sinew (tupani·l), from backbone of deer, glued on to back of bow and overlapping edges glued down on sides. At 2 ends of bow, ends of sinew backing wrapped around wood several times to form knobs which prevented bowstring from slipping; neither end of bow notched for stringing. After sinew had dried, bow wrapped at grip (po·ho·nil) with strip of buckskin. Bowstring (piho·lit) of sinew, 3-ply, rolled into cord on knee (SM). Sinew-backed bows were some 48 in. long, 2 in. wide, 1/2-3/4 in. thick at grip; back and under side flattened, edges rounded; ends about 1 in. wide, 1/4 in. thick and either slightly re-bowed, or straight.

For hunting small game plain bow (a·lit) with rounded edges, made either of willow or juniper, used. Bowstring for such made from native twine. SM said such bows were about 45 in. long, 2 in. wide at grip; specimen 1-19808, of willow, is 50 in. long. In 1932, FC had willow bow he had made, which MM said was similar to bows Tübatulabal used formerly for shooting rabbits; FC had made his from green willow, first shaping it with knife, then bowing it in at grip by laying length of willow on 2 flat rocks which were set some 16 in. apart, so when weight was put on top of central section of willow it bowed downward between the 2 rocks. Ends were rebowed by placing flat rocks beneath and on top of each tip and suspending rock from underneath unfinished bow at points 8 in. inward from ends. Thus weighted, bow was left to dry and season for 8 days. Length of this

285 415 handle (fig. 8a), used for drying sweet substance obtained from cane (p. 19).

[492] (e) Saddles were formerly made from tules. In contrast to twined ware, all of which was plain, all coiled ware except piñon jars had designs in red, or red and black basketry material; money jars further decorated with row of black mt. quail crests and, in post-white times, red yarn, inserted around shoulders. Pieces of abalone shell, shell or glass beads not used for decoration.

531 Either informants had forgotten them, or else few designs had names; when shown some 26 designs taken from Tübatulabal basketry collections, SM recognized 3 (fig. 9) which had descriptive names, king snake design (pokpo·go´no·lo·wun),



a b c

Fig. 9. Basket design elements. a, rattlesnake; b, little boy; c, kingsnake.

little boy design (anayhi·lo·wun), rattlesnake design (cĭmĭndiŋlo·wun), "a hard pattern" (ES). [532] Human figure design aboriginal (SM); pictographs of human figures in territory tend to confirm this, although Kroeber holds human figures on baskets result of American influence (Kroeber, [171] Handbook, 541). ES recognized several Yokuts designs (Kroeber, Handbook, 533, fig. 47, nos. 1, 8, 15, 16) which she had seen on Tübatulabal baskets, but did not know names for them.

285 Mats.- Mats (paht) were made from whole dried trimmed tules, which were soaked before being woven; mats 3-5 ft. wide, of varying lengths, made in plain twined weave with each series of tule weft elements spaced about 3 in. apart. Top, bottom edges finished with tule braid (ta·ža·bil). Specimen 1-21064, large tule mat used for house covering, has braid edge, as has fragment of mat 1-28574; specimen 1-28575, also fragment, has wrap edge. Large mats used to cover walls, floors of living houses, to sit on while working outside, to sleep on. Small tule mats bordered with tule braid, but lacking weft bandings, used on both types baby cradles; hood for baby's second cradle also of tules.

281 Rabbitskin blanket.- Fur blankets (wihnibĭ·l) 286 made from jackrabbit skins; woven on 4-post frame (fig. 10), chiefly by men. About 12 (SM), 40 (FP) skins needed for blanket, which was "as big as woolen double blanket" (MM), 6 x 8 ft. (SM). Jacks skinned, making cut down belly; fresh skin cut from head to tail into strips 1 1/2 in. wide, about 15 in. long; these rolled